LITTLE BIT COUNTRY:

a language arts activity handbook for Montana rural schools

Office of Public Instruction
Ed Argenbright, Superintendent

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Office of Public Instruction
State Capitol
Helena, Montana 59620

introduction

Research shows that all students have potential for learning. It is the obligation of educators to discover, deliver, and develop that sometimes inert potential. Motivation, therefore, should be of primary importance in the classroom. Without it, a teacher has little chance of attracting students to the learning process.

"Motivated students result in a lower incidence of disruption and discipline problems and contribute to higher teacher expectation for pupil performance—partly because well-motivated students are likely to be performing at higher levels of achievement than their less motivated peers," stated the National Institute of Education in research on effective schools.

Today's Montana educators face the challenge of motivating their students to really enjoy the learning process. Since a child's interest is his motivation, a wide variety of creative activities and alternatives in the classroom assures that all children will find at least one area in which they are interested.

More than ever before, teachers are being called upon to be creative in their methodology, to foster learning not only as being meaningful and challenging, but also enjoyable. Without creativity in the schools, the excitement of learning will flounder and fall. Whoever said, "Variety is the spice of life" could have been talking about education. Variety and creativity walk hand in hand in the classroom.

It is obvious that supplying students with a constant diversification of stimulating alternatives and options can be a considerable challenge to educators. The rural school presents a very special problem and a particular demand in this area. Having a multi-grade classroom can place a drain on the ingenuity and resources of even the most experienced of educators.

This book, a collection of language arts activities and resources, was designed to function as a springboard for creative ideas in Montana's rural classroom. It is a sampling of the many ways you can add spice and life to your usual language arts curriculum.

This book can be utilized to assist teachers in the use of a curriculum guide that is presently being disseminated across the state through the Montana Rural Education Center at Western Montana College by Ralph Kroon, Field Coordinator.

We wish you success in being a creative and motivating educator in Montana's schools.

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an invitation

Next year this handbook will be replaced by a book written and contributed by you. It will be a selection of ideas and activities that come from the field, that have been tried and tested in Montana rural schools.

Contributions for this book are currently being solicited from you, our experienced Montana teachers. Share your creative ideas with others around the state. Your name and school will be publicized with your idea, and you will automatically receive a copy of the book in the fall of 1982.

Please submit a description of your activity, including the objectives and necessary materials to:

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Thank you.

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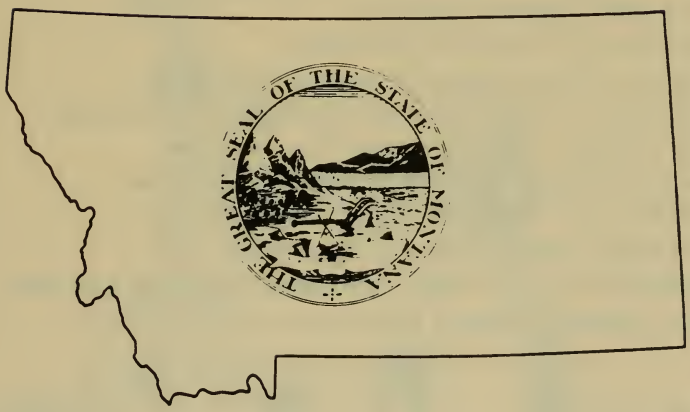

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LISTENING
THE UNTAUGHT BASIC SKILL

listening—the untaught basic skill

by Claudette Johnson

"Be quiet and listen!" Most of us have used that phrase as classroom teachers, and though we spent a great deal of our time on basic communication skills, few of us really took the time to teach our students how to listen. All of our educational materials on language arts mention listening as a skill to be included, yet if it is taught at all, it is usually only to assist in the teaching of reading or, in later grades, of speaking. Researchers tell us that of the communication skills, i.e. listening, speaking, reading and writing, listening is the most used and yet the least taught.[1]

There is good reason for this. Teachers, themselves, have not had sufficient training to be comfortable teaching listening and until quite recently (beginning in the thirties) no systematic research was conducted on either the worth or the best ways to teach listening. Now that is changing. Business, industry and government are well aware of how important it is for their employees to listen.[2] They are leading the way in developing methods and materials and are willing to pay for remediation of current workers. However, they also hope and expect the schools to quit giving only lip service to the teaching of listening; to shoulder their responsibility squarely, and effectively teach this crucial basic skill.

Obviously every teacher is locked into an already overloaded schedule. The key is not to add the teaching of listening but rather to integrate it into all of the other skills currently being taught. The following activities are suggested to provide some methods and practices for doing this and meeting the listening objectives in the Language Arts section of the Rural Education Curriculum Guide.

[1] "Your Personal Listening Profile." Lyman K. Steil, Sperry Corporation, p. 3.

[2] *Ibid.* p. 1.

activities

1. As a teacher, inventory your own listening and talking. If you talk very much more than you listen to the pupils, try to bring the situation into closer balance. Children imitate listening as well as anything else they observe.

2. In all class activities, make a policy of not repeating instructions.

3. Encourage the children to develop a set of standards for good listening; print and post them in the classroom. The standards should be decided upon through class discussion. Example: "The good listener keeps his eyes on the person talking."

4. After hearing a song, ask children to describe the story behind the song's words.

5. Read a short poem to the class and ask the pupils to guess the title or to make up a title. Encourage children to give reasons for their choices.

6. Ask the students to make a list of what they like very much to hear and what they dislike hearing. Develop a discussion around the list. Look for personal reasons that make some material easy listening and other material difficult listening.

7. Ask the children to list all the sounds they hear in a given period of time, for instance, birds, planes, teachers' voices, etc. Discuss what sounds children like or dislike and why. Discuss what sounds are most important and why.

8. Pick a consonant at the beginning or end position of a word. Tell the children to listen for this sound in this position. Read or tell a story and have the children clap when the sound is heard.

9. Play the game of Grandmother's Trunk. A student begins with the sentence "I packed my grandmother's trunk with an alarm clock." The next student repeats the sentence but uses a "b" word as the object in the trunk, the next student uses a "c" word, etc.

10. Try to present orally many of the regular tests in all subjects. Read a test's instructions aloud and also all the questions, giving the pupils time to write each answer.

11. Read the description of a physical scene to the class. Encourage the children to draw pictures from what they heard.

12. Designate several students as speakers and several students as listeners. Each speaker prepares an explicit, step-by-step list of directions for completing some simple task such as opening a new book, raising an umbrella, putting on a coat, sharpening a pencil, opening a locked or closed door, etc. Pair a speaker with a listener. One at a time, each listener should follow the speaker's directions to the word in front of the class. The speaker cannot add information that he or she does not have written down; the listener can do only what he or she has been told to do and cannot communicate with the speaker. Then discuss: Were the directions complete? Was this a frustrating experience? For whom? If the task was not completed, whose fault was it? Why was this a difficult experience? From this exercise, what have the students learned about giving and following directions that will help them in their everyday lives?

13. Around a premise that the students might strongly favor (perhaps one for longer vacations) compose, or have an older student compose, a five-minute speech with one-sided evidence supporting the premise. Deliberately leave out evidence that does not support it. Read the speech to the class and ask them to criticize it objectively. Were the speech's ideas supported soundly? Would the students want to hear more evidence before making a decision?

14. Read statements that are clearly either fact or opinion (such as "The Orioles beat the Yankees on August 13, 1978." and "The Orioles are a much better team than the Yankees."). Have the students write F or O on their papers after you have read each statement. Discuss the statements and define fact and opinion. Then have the class come up with a list of special interest groups (religious, economic, racial, political, sexual, professional, etc.). The students should read designated articles from periodicals that express the opinions of different special interest groups. Have the students select statements of fact and opinion from each article and present them to the class. When an opinion is read, ask if anyone can explain why the opinion is held by that group. Next, have students form groups of two or three, and designate each group as a specific special interest group. Assign one topic (such as the problems of the American school system) to all groups, and have each group present an opinion about the topic from the viewpoint of the group it represents. Then discuss: Did each group present an opinion, or did some present facts? Why did each group have the opinion that it did? How do our special interests affect our views?

15. Ask the class members to write down all the words they can that affect them emotionally. Compare the word lists and discuss them. Why do certain words affect individuals the way they do? How were the words acquired and do their meanings, as understood by the students, have a basis of fact?

Ideas 1, 2, 3, 4, 5, 6, 7, 10, 11, 13 and 15 taken from suggestions made by Dr. Ralph Nichols, well-known authority on listening.

Ideas 8 and 9 taken from "Listening Games," International Listening Association Swap Shop, March 1981, Denver, Colorado.

Ideas 12 and 14 taken from *Listening Instruction* by Andrew D. Wolvin and Carolyn Gwynn Coakley. ERIC Clearinghouse on Reading and Communication Skills, 1979.

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THE ARTS IN LANGUAGE ARTS

the arts in language arts

by Betti Christie

We, as educators, inherit a wide variety of duties. In addition to teaching our basic 3 Rs, we must also delve into a broad range of much more intangible areas which are much less measureable. These areas include the humanities, which are just as important to education as reading, writing and arithmetic.

"Children express themselves in a variety of ways. They sing, they paint, they dance, they chant rhymes and listen to poems. Teachers in the elementary schools of the nation take joy in helping children express themselves, knowing that the modes of expression that children cherish are the very ground of their growth.

"Observation of the schools provides convincing evidence that teachers have long been aware of the significance of the humanities in the elementary school. The arts . . . have always been central to teachers."[1]

The following activities are just a few examples of ways educators may wish to integrate the arts into the more traditional content areas. The examples use language arts, but any content area could be used in a similar fashion. Some of these suggested activities apply to older students, some to more juvenile students. The following 25 activities are only a drop in the bucket of the hundreds of creative ways you can integrate arts and your regular curriculum.

[1] Paul F. Brandwein, *The Permanent Agenda of Man.* (Harcourt, Brace, Jovanovich, Inc.).

activities

1. Have your class "write" a story, using photographs they have taken to communicate plot. Have them display the story by glueing the photos on tag board in proper sequence and writing the title above the photos. (Ex.: "A Visit with Grandpa"—picture of children riding in car through the city; then picture of them riding through country; picture of them hugging grandpa as they arrive; then pictures of them riding horses, playing with the lambs and chasing the calves; then pictures of them driving away, waving sadly good-bye.) Note: This assignment can be as simple or complex as you want. Display the results in the classroom.

2. Direct your class to construct collages on tag board which describe details of their personality. Have them communicate their message

with clipped pictures from magazines. They may also use clipped words that state a message. (Ex.: A girl who enjoys skiing, ice cream, animals, bikes, and having fun would find pictures that would portray those traits.)

3. Using interesting photographs as springboards for creative writing ideas, have the students write descriptive selections from different photos. Characterization, setting, conflict, action, mood, point of view, etc., can be studied through this method, with appropriate photographs. (Ex.: A picture of an old man slumped on a park bench, clutching a wine bottle in one hand and a small dog in the other. Descriptively, the student writes about what the old man is thinking, what he is like, what his past is.) Interpretations can be simple or complex. Compositions may be posted around the photo on a bulletin board.

4. Handwriting can be made more interesting to older students by looking at the history of calligraphy. Teaching them the basics of calligraphy can teach steadiness of hand and neatness, plus it can motivate students to practice their handwriting without using the elementary drill process. Many different kinds of lettering pens are available, from inexpensive felt tip pens to expensive pens with interchangeable points. There are many inexpensive lettering texts which can explain techniques of teaching calligraphy. Students can letter catchy quotations on posters, as an end result, to decorate the room. (Ex.: Don't be a hamburger, be a steak.)

5. Ancient cave drawings are an excellent method for studying first communication. The use of symbols to communicate messages is basic to principles of language. Have the class make a class mural that is their own cave drawing. A long strip of brown wrapping paper can be used to simulate a cave wall, as it is stretched along one side of the room. Direct the students to try to communicate a specific message as they draw their symbols with crayons and felt pens. Some background reading should be done by the instructor as a preparation in order to provide information on cave drawings.

6. Communication with the deaf through sign language can be used as an interesting study of symbols in language. Students of all ages enjoy learning basic phrases like "I love you" and "My name is Mr. X." "Singing" a song in sign language can be an exciting accomplishment for students.

7. Studying the well-known logos of large companies is another way of studying communication through symbols. Have the students bring examples of familiar logos which they find in magazines or on the products themselves. Make a collage of the collection on a bulletin board. Ask the students to design their own logo for a business owned by their family. Display the original logos in the classroom.

8. Have each student choose a certain letter of the alphabet. From magazines, have them clip pictures of objects that begin with that letter, plus printed words that begin with that letter. (Ex. "A"—apple, artichoke, art, etc.) Decorate room with collages of the entire alphabet.

9. Ask each student to choose a particular emotion (ex.: hatred, love, sadness, confusion). Ask them to write the word, then construct a collage of pictures that communicate that emotion. Ask the rest of the class to form a list of synonyms of the word that will accompany the collage.

10. Some words form pictures in our minds. Have the students choose a word and creatively make a picture that depicts the meaning of the word. Give them plenty of supplies to make their pictures. (Ex.: clouds—the word formed of fluffy white letters on a blue background; fire—red and orange streaked letters with the tops of the letters formed like flames.)

11. Show a picture to the class for a few minutes, then put it away. Ask the students to write, on a piece of paper, the first word that the picture brings to mind. For a good drill with grammar, ask for the first adjective that comes to mind, the first noun, and so on. This exercise stimulates quick thinking.

12. Charades can be a successful motivator for children. Give each child an adjective to dramatize in front of the class, then other parts of speech. The class can be divided into two teams and points can be scored for correct answers. This is an enjoyable grammar drill.

13. To illustrate the idea of antonyms, ask students to collect pairs of pictures that illustrate opposite ideas (hot-cold; a stove, an icy drink).

14. For a different approach to vocabulary development, have students create their own "New Word Book." Either once or twice a week, present the students with a vocabulary word that is particularly unfamiliar to them. After they find the meaning, have them copy the word into their books, write the definition, and then draw a picture illustrating the meaning of the word. Make each book by stapling pieces of paper together with a construction paper cover.

15. When teaching primary students the letters of the alphabet, have each student choose a different letter. After they carefully copy the letter, both in upper and lower case, ask them to form a collage around the letter with pictures of objects that begin with the letter. (D, d—dog, donut, dairy, etc.).

16. For a fun way to integrate grammar and holidays, focus class attention on a picture of a central figure for a particular holiday (Santa, a witch, Easter Bunny, a turkey, etc.). Have students list as many

nouns as possible which are associated with the character. (Santa—beard, sleigh, stomach, presents, reindeer.) Ask students to put two adjectives before each noun they have listed (soft, curly beard). Then ask students to describe each of their adjectives with an adverb (extremely soft, remarkably curly beard). Finally, have students assign an action verb to each noun (extremely soft, remarkably curly beard tickles). Allow students to share their groups of words with the class.

17. Choose different excerpts from especially dramatic music. Play these for the class. While listening to the excerpts, have students list adjectives describing the impressions which they receive from the music (sad, morose, scary). Ask students to illustrate their impressions with a drawing.

18. After the class reads a story which invokes a particular mood, invite students to draw a picture that illustrates the particular mood of that story. They can form a book of pictures illustrating the different moods of each story they read. Make sure they copy the name of the story above their picture.

19. Using mime as a method of illustration, have students act out the definitions of words, the themes of stories, the actions of famous legends, the moods in poems, etc.

20. When studying poetry, use colorful instrumental music as background for students' writing and reading their own poetry.

21. Choose a particularly emotion-charged song with words. Play the song twice for the class. Then have the students create a drawing that describes their impressions of the lyrics. Below their picture, ask them to discuss their emotions which were stimulated by the lyrics.

22. Learning fairy tales, Mother Goose stories, tall tales, legends and myths are significant in a well-rounded education. Have your students read well-known examples of each until they know the stories by heart. Then have them retell the stories to the class in their own words. After they understand the characteristics of each, have them write their own.

23. When studying impressions in poetry, ask students to write a poem where the shape of the poem itself forms a visual picture (sad thoughts forming a teardrop).

24. Once a week display a different costume in a prominent place in the classroom (cowboy, ballerina, pioneer woman, fireman, nurse). Be sure to include small details of the outfit, from head to toe. After the students have had a couple of days to observe the costume, ask them to write some of their impressions, such as what kind of person would wear that particular outfit. Have them give a detailed description of such a person. Where would they live? What would their hobbies be? What are some of the duties of their job? What kind of people do they know?

25. Give each child a mythical $5,000 on which to take a trip abroad. Using travel brochures, magazines, the atlas and the encyclopedia, have the students plan their trip in great detail. Have them figure the trip costs (transportation, hotel, food, passport, souvenirs, etc.). Ask them to find the particulars about the country to which they are traveling (population, elevation, geography, climate, culture, customs, tourist attractions, etc.). Ask the class to do two projects with the information they have found: have them give an oral report to the class on the country and have them write a formal paper which describes their trip in detail after they return. Using the information they have found, have them describe the experiences they have undergone.

VOCABULARY DEVELOPMENT

vocabulary development

by Pam Sommer

Children possess four types of vocabulary—listening, speaking, reading and writing. The reading vocabulary consists of sight words, those words recognized when seen; and meaning vocabulary, those words understood when read. Since ideas are expressed through words, the more words recognized, the more fluently material is read; and the more words understood, the better the material is comprehended.

A planned vocabulary program can take place in the classroom. Language can be developed through many direct and indirect teaching experiences including the building of concepts, promoting wide reading, instructing in dictionary and thesaurus use, building knowledge of word structure, teaching the use of context clues and allowing many opportunities for manipulation of words and word play.

Listed below are some classroom activities to promote vocabulary development.

activities

1. Read poetry aloud. Have students identify figures of speech. Construct a bulletin board illustrating these figures of speech.

2. Present an "interesting" word to the class every day. Provide a word history in your presentation. Be sure to use the word in context. A class word book could be constructed. Books such as Epstein's *What's Behind the Word* (Scholastic) or Miller's *Where Did That Word Come From* (Bowmar) can provide fascinating information regarding the origins of common words.

3. Read aloud to the class from books that contain rich, descriptive language.

4. Provide students the opportunity to discuss their hobbies and have them identify words that are unique to that hobby.

5. Discuss, as a group, how car manufacturers select the names for their cars. List the names of cars and discuss what visual pictures they bring to mind.

6. Assign groups of students to research and make a chart that illustrates one of the following alphabets: Roman, Greek Phoenician, Egyptian. Vocabulary activities and puzzles can be built around the student charts.

7. Our language has an abundance of acronyms. Ask students to design a bulletin board that displays acronyms that have become part of the English language.

8. Have students compile a class dictionary of contemporary slang. Then have them research how slang has changed since their parents were in school.

9. For a creative language activity, have students make a list of words that sound like "happy" words, "heavy" words, words to be said softly, etc.

10. While learning map skills, students can collect unusual place names from the atlas. Discuss how some of these locations might have received their names.

11. Invite community people representing various occupations to talk about ten words important in their business or to demonstrate the tools or machines used in their work. Students could paint a mural that would illustrate vocabulary for a selected profession.

12. Provide ample opportunities to examine synonyms and antonyms of words through use of activities such as puzzles, word searches or brainstorming.

13. Have students make a collection of words that have the same spelling but different meanings.

14. Design a bulletin board that displays words that sound the same but have different spellings and meanings.

15. Emphasize that our language is constantly changing. Encourage students to design a display that shows words that have been added to our vocabulary in the last ten years.

16. As a class project, make a book or design a bulletin board that explains the meanings of the names of everyone in the class. Use books such as Ames' *What Shall We Name the Baby?* (Pocket Book) or Lambert and Pei's *Our Names, Where They Come From and What They Mean* (Lothrop).

17. Ask the class to brainstorm a word. List all the words that come to mind when you think of it. Example: cowboy—chaps, Stetson, horse, saddle, ranch, etc. Have the students write a story using these words.

18. Have students take a word and change it into a sentence. Each letter of the word becomes the first letter of the words in the sentence.
    COME = Connie Owns Many Erasers.

19. Ask students to scan a pamphlet to find one word for each letter of the alphabet. For more difficult letters of the alphabet (q, x) a medial position is acceptable. Use these words in as few sentences as possible.

20. Have the students build "word banks" of their recognized sight vocabulary. Then build activities around the collection. For example, select a happy word, a two-syllable word, a word that describes a cat, etc.

21. Hide action word cards around the room. Have the pupils search for them. When one is found have the student who finds it act out the word while others try to guess it.

22. Write sentences on the board with a word underlined. Have students substitute a synonym for the underlined word.

23. Design meaning collages for new words by using pictures or words cut from magazines.

24. Encourage students to share unusual words that they discover in their reading.

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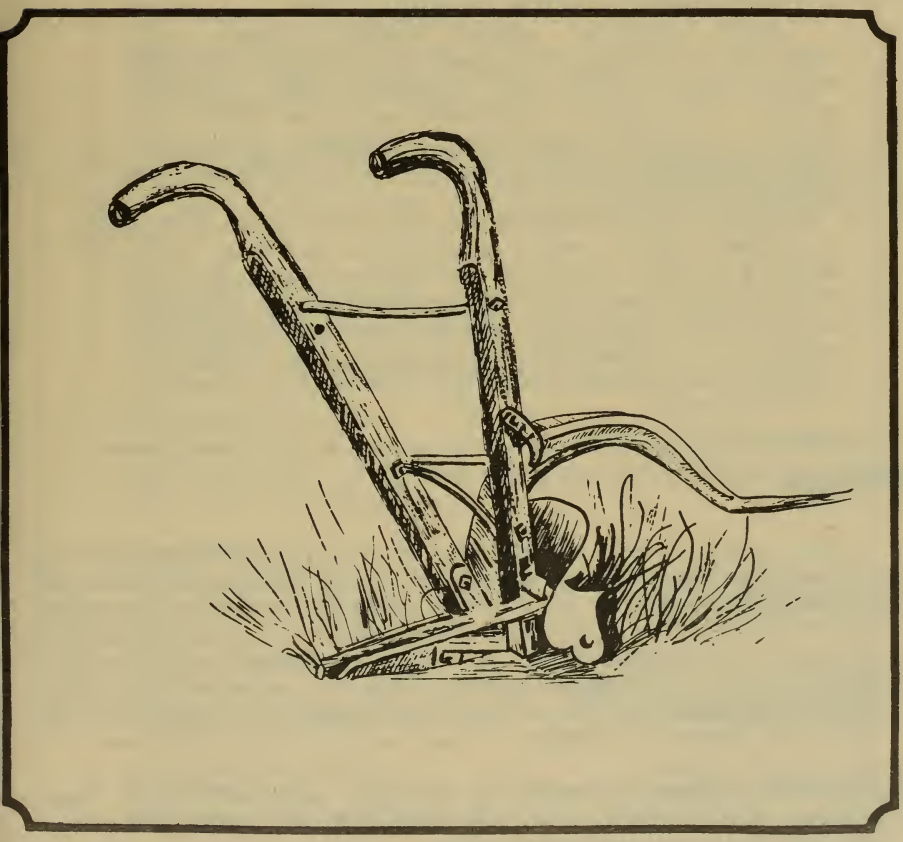
WRITING LETTERS
THAT REALLY GET ANSWERS



writing letters that really get answers

by Betti Christie

Educators inherit a tremendous number of duties. One of the most fundamental responsibilities of a teacher is to produce individuals who can effectively communicate. Effectual communication is a principal skill essential to succeeding in today's society. Of the many different kinds of communications, the written word is still one of the most important ways of learning language.

Let us direct our attention to letter writing as one method of helping students to understand the importance of communicating capably on paper.

"Letter writing," stated William Bolger, U.S. Postmaster General, "continues to be one of the best means there is for communicating with someone, whether for business or personal purposes. Letters and cards . . . help form opinions and influence our government processes. They also preserve memories and brighten our lives."

Writing letters is the best way to organize thoughts in an orderly fashion while providing a concrete, dated record for future reference. Written language often has more lasting impact than the spoken language. Everyone likes to receive mail. When students start receiving mail in response to classroom assignments, educators will witness an outstanding method of motivating interest in school projects.

activities

1. To begin the unit, take the class to the local post office to see how mail is processed, how zip codes work, how postage is figured. At the same time, reserve one bulletin board for a class stamp collection. Have students watch their daily mail and remove stamps they have not seen before. They can mount the stamps on the bulletin board in an orderly fashion, perhaps receiving points for each stamp (with no duplicates). This will help the students to be aware of the extensive variety of stamps.

2. Following Christmas, have the students write letters to thank relatives and friends for gifts they have received. Stress how important such letters of gratitude can be.

3. Have students write letters to the editor of the local newspaper commenting on a community concern that affects them personally. You may want to screen the letters, choosing some of the better ones, then write an introductory letter prefacing the collection and mail them all together. This is a helpful public relations method that often is successful in promoting your school. (Be sure to discuss constructive criticism before this assignment.)

4. Have students write letters to the President, their U.S. senator or representative, or local legislator. (Try and make sure they do not all choose the same person to write.) Have them comment on a concern that affects them personally. Names and addresses of legislators may be obtained from your local county courthouse. Other addresses:

   The President
   White House
   Washington, D.C. 20500

   (Name of Senator)
   Senate Office Building
   Washington, D.C. 20510

   (Name of Representative)
   House of Representatives Office Building
   Washington, D.C. 20515

5. People of all ages enjoy writing to pen pals. You can receive names of pen pals from the following sources. Some names are in the states, some abroad. (Note the requirements of some of the addresses.)

   Boy Scouts of America
   International Letter Exchange
   P.O. Box 61030
   Dallas/Fort Worth Airport, TX 75261

   Girl Scouts of U.S.A.
   Post Box Secretary
   830 Third Ave.
   New York, NY 10022
   (Free for registered Girl Scouts. Enclose stamped, self-addressed envelope.)

   Letters Abroad
   209 East 56th St.
   New York, NY 10022
   (Ages 16 and over. Enclose stamped, self-addressed envelope.)

   Student Letter Exchange
   R.R. No. 4
   Waseca, MN 56093
   (Ages 10-19. Fee 65 cents per name. Enclose stamped, self-addressed envelope.)

   League of Friendship
   P.O. Box 509
   Mt. Vernon, OH 43050
   (Ages 12-15. Fee: $1 Enclose stamped, self-addressed envelope.)

Pen Pals
International Friendship League
22 Battery March
Boston, MA 02109
(Ages 7-65. Fee: $3. 129 countries. Enclose stamped, self-addressed envelope.)

World Pen Pals
1690 Como Ave.
St. Paul, MN 55108
(Ages 12-20. Fee: $1. Enclose stamped, self-addressed envelope.)

6. Celebrities enjoy receiving fan mail. Movie stars, television performers, recording artists, famous athletes, and other well-known people most often will answer fan mail. Have the students choose one or two stars they admire. (Two will more likely assure at least one response.) Students may request either a photograph or autograph or both. Make sure to enclose a stamped, self-addressed envelope to expedite a reply. Many addresses can be located in *Who's Who in America,* which can be found in most libraries. Many addresses of professional athletic teams can be secured from the sports editor of your local newspaper. Other addresses are:

Motion Pictures

Vice President of Public Relations
Universal Pictures
100 Universal City Plaza
Universal City, CA 91608

Director of Public Relations for Features
Warner Brothers, Inc.
4000 Warner Blvd.
Burbank, CA 91505

Vice President of Public Relations
Columbia Pictures
711 5th Avenue
New York, NY 10022

Supervisor, Studio's Mail Dept.
Twentieth Century-Fox Film Corp.
P.O. Box 900
Beverly Hills, CA 90213

Director, World-Wide Publicity
United Artists Corporation
729 Seventh Avenue
New York, NY 10010

Avco Embassy Pictures Corp.
300 East 42nd Street
New York, NY 10017

Television

Manager, Audience Information
ABC TV
1330 Avenue of the Americas
New York, NY 10019

Vice President—Information Services
NBC TV
30 Rockefeller Plaza
New York, NY 10020

Manager, Press Administration
NBC TV
3000 West Alameda Avenue
Burbank, CA 91503

Warner Brothers TV
4000 Warner Blvd.
Burbank, CA 91522

Vice President of Press Information
CBS TV
51 West 52nd Street
New York, NY 10019

Vice President of Public Relations
Children's Television Workshop
1 Lincoln Plaza
New York, NY 10023

Vice President of Public Relations
Paramount TV
5451 Marathon Street
Hollywood, CA 90038

Organizations

American Federation of Television and Radio Artists (AFTRA)
1350 Avenue of the Americas, 2nd Floor
New York, NY 10019

Actors Equity
1500 Broadway
New York, NY 10036

American Federation of Musicians
1500 Broadway
New York, NY 10036

William Morris Agency
1350 Avenue of the Americas
New York, NY 10019

Music Corporation of America Agency (MCA)
445 Park Avenue
New York, NY 10022

7. Have the students write "Dear Abby" a letter asking for assistance in solving problems they have. A self-addressed stamped envelope will bring a personal reply. Watch to see if any members of the class have their letter published in the column. The letters can be mailed to "Dear Abby" in care of your local newspaper, or to:
   Abigail Van Buren
   132 Lashy Drive
   Beverly Hills, CA 90212

8. Everyone likes to get something for nothing. An instructor may wish to invest in one of the following books for a nominal cost. They contain hundreds of free materials which students can write letters to obtain. This is good motivation.

   Free for the Asking: A Treasury of Things You Can Get Free
   by Harriet Saalheimer
   Parker Publishing Co.
   West Nyack, NY 10994 ($3.95)

   1001 Valuable Things You Can Get Free
   by Mort Weisinger
   Bantam Books, Inc.
   666 Fifth Ave.
   New York, NY 10019

   Selected U.S. Government Publications List (monthly)
   Superintendent of Documents
   Government Printing Office
   Attn: S.L. Mailing List
   Washington, D.C. 20402

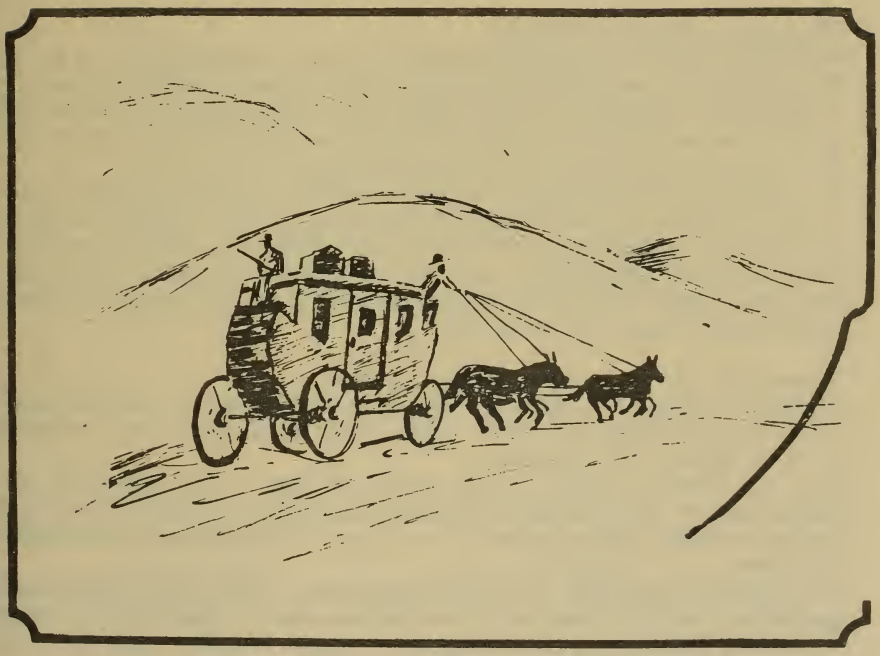
   The Consumer Information Catalog
   Consumer Information Center
   Pueblo, CO 81009 (free)

9. Have students each choose a television character who has a career that fascinates them. Write a letter to apply for the job, summarizing work experience and education which would qualify them for the position. Be sure and have them submit references (maybe other characters on the show).

10. Have students write a letter on a consumer problem they have had with something they (or their parents) have purchased. Address the letter to the company which manufactured the product. The address can often be found on the label, the warranty, or the sheet of directions. Caution students to be specific concerning the problem, including the pertinent facts. (Again, discuss constructive criticism.)

NOTE: Most addresses taken from *All About Letters,* a pamphlet produced by the U.S. Postal Service in cooperation with the National Council of Teachers of English (1979). This booklet can be purchased from NCTE, 1111 Kenyon Rd., Urbana, IL 61801. No. 01135R. $2.

VISUAL PROJECTS



visual projects

by Sheila Cates

Research, as well as experience, shows that all students do not learn in the same way. Some students are more successful when material is presented to them verbally while others comprehend best by being able to read for themselves. Still others have the greatest success with information presented to them in a visual format.

Below are some suggested activities that would give any or all students the opportunity to present their own material in a visual format.

activities

1. Student-produced filmstrips.
   Materials needed: commercial make-it-yourself filmstrip kits (e.g. "U Film It") or old, out-dated filmstrips, marking pens and/or typewriter.
   If using the commercial kits, instructions are included as to which side to write/draw on and the frames are marked so students will know exactly how much space they have to work with.
   If commercial filmstrip kits are not available and there are old, out-dated filmstrips around, they can be used. Using a bleach solution (e.g. Clorox or something similar) bleach them clear. Then, once dry, they are ready to be drawn/written on just like the other. However, be sure to mark the frames before beginning so students know how much space they have to utilize.

2. Student-produced slides **without** a camera.
   Materials needed: "U Film It" film **or** acetate used for making thermal transparencies, 2" x 2" slide mounts, heating iron, marking pens or typewriter, scissors.
   The "U Film It" film is the same as that in the filmstrip kit. Regardless of which type of material is used for the slides, they both can be written, drawn or typed on to get the necessary information on them.
   Two points of caution: (1) Before beginning, mark the material with guidelines for that area which will show when projected; (2) When mounting the slide, be careful not to touch the film with the heat source. It can be easily melted.

How can these filmstrips or slides be used:

A. An alternative to the written book report.
B. Reporting on a topic that has been researched.
C. Writing and/or illustrating a story.
D. A Learning Center.

As are many things, use of these two forms of media are only limited by the student's imagination. Additionally, for those students who don't want to stop with the basic filmstrip or slides, a logical step would be to develop a coordinated sound filmstrip or slide/tape presentation. All that's required extra would be a cassette tape and cassette recorder/player for recording and playing the audio portion of the presentation.

FILMS ANYONE ?

films anyone?

by Betti Christie

A conglomeration of approaches in the classroom can make a big difference in motivating student interest. By using diverse methods of audiovisual presentations instructors can successfully and creatively entice their students to be attracted to the sometimes numbing treadmill of the classroom. Even on the worst of days, whether it be 20 degrees below or 90 degrees above, an educator can still tantalize a class with a little inventive and innovative originality. Nothing can discourage a student, or any person for that matter, more quickly than facing the same routine day after day.

With the present situation of budget crunches, it is steadily becoming more and more difficult for teachers to afford any luxuries in the classroom. Fortunately, creativity is not a luxury and it most certainly does not entail necessary expenses. One example is that there are available to educators many companies who provide free films, filmstrips and slide shows on loan.

Developing visual literacy in today's young people is being perceived as a growing responsibility of high priority for our schools. Today's world is a visual world. Teachers must realize that their students will, in the near future, have a tremendous need to successfully survive in this world of visual stimuli. Using films, filmstrips, slide shows, and the television can assist a teacher in accomplishing this feat.

The following is just a small sample of the places where Montana teachers can find free loan audiovisual assistance. Spice up your class with another form of educator, and at the same time help your students become visually literate, and at no cost to you. When writing these companies, request a copy of their catalogue of free loan films for educators. The use of school stationary is often helpful.

addresses

1. The Educator's Process Service has two books that will be of interest to educators. They are thick volumes containing hundreds of names of companies and the films and filmstrips available free of charge. The hundreds of titles cover a wide variety of subjects. The two volumes are entitled *Educator's Guide to Free Films* and *Educator's Guide to Free Filmstrips.* Write to:

   Educator's Progress Service, Inc.
   Randolph, WI 53956

2. Mountain Bell Media Center
560 Park, Room 145
P.O. Box 1716
Helena, MT 59624

3. Department of Health and Environmental Sciences
Film Library
Cogswell Building
Helena, MT 59620

4. Eastman Kodak Company
Audiovisual Library Distribution
343 State Street
Rochester, NY 14650

5. Association Films, Inc.
866 Third Avenue
New York, NY 10022

6. The Museum of Modern Art
11 West 53rd Street
New York, NY 10019

7. Modern Talking Picture Service
Film Scheduling Center
2323 New Hyde Park Road
New Hyde Park, NY 10040

8. Slide Lending Library
Education Department
National Gallery of Art
Washington, D.C. 20565

9. Telefilm Ltd.
P.O. Box 709
Homosassa Springs, FL 32647

10. 9200 Film Center
P.O. Box 1113
Minneapolis, MN 55440

11. General Mills Film Center
P.O. Box 1113
Minneapolis, MN 55440

12. Association Films, Inc.
915 N.W. 19th Avenue
Portland, OR 97209

13. Pacific Media Distributors
574 North Larchmont Blvd.
Hollywood, CA 90004

14. Audience Planners, Inc.
    6290 Sunset Blvd.
    Los Angeles, CA 90028

15. Aetna Life and Casualty
    Film Librarian
    Corporate Communications
    151 Farmington Ave.
    Hartford, CT 06156

BOOK REPORT ACTIVITIES

book report activities

by Pam Sommer

Book sharing activities are an integral part of a classroom reading program. They provide a culminating activity which allows teachers to measure reading comprehension and to chart reading interests.

To instill a love of reading, it is important to provide many positive reading experiences. For this reason, it is not necessary to require that students report on every book read. Nor do sharing activities always need to result in a written product. In addition, to increase motiviation, students should be provided with options in selection of these activities. Finally, informal discussions with the students about reading choices and projects provide an opportunity to supply guidance in widening reading interests and varying outlets of expresssion.

The following activities are samples of book reporting activities.

activities

Have your students:

1. Plan a mural that shows the sequence of events in the story or in the life of a character from the story.

2. List ways in which each character was important to the story.

3. List questions they would like to ask one of the story characters if they were to meet.

4. Write a job resume for a story character.

5. Write an autobiography for a story character.

6. Tell what they think the main character will be like in ten years. What kind of life will he or she lead? Where will he or she live? etc.

7. Write a character in the story a letter suggesting: What might have happened if he had acted in a different way, or what they think might happen in his future if he continues to act as he presently does.

8. Place the main character in another setting (Mars, for example). List how he or she would act.

9. Make a map that shows the geographical detail of the setting of their story. Show where important events took place.

10. Tell in what ways they would have acted differently if they were the main character.

11. Compare this book to others written by the same author.

12. Find a review of the book they read. Compare the reviewer's opinion to their opinion.

13. Evaluate their book carefully: What were its strengths? What were its weaknesses?

14. If the book read has been made into a movie, have them explain the similarities and differences between the two.

15. Prepare a travel brochure for tourists who might visit the story location.

16. Determine if a person from a distant planet had only this book to use to learn about life on earth, what are his chances of getting an accurate understanding?

17. Pretend they are serving on an international book review committee trying to decide if the book read should be published in an international language that all people on earth could read. Would they vote yes or no? Why?

18. Write a letter to the mayor nominating a character in the book to be "Citizen of the Year."

19. Meet with a group of students who have all read a book by the same author. Discuss similarities and differences in the plot, characters, setting and writing style.

20. Meet with a group of classmates who have read books on the same topic. Discuss how different authors handled the same topic.

21. Develop a graffiti wall in the classroom by taping a sheet of butcher paper to the wall. Using colored markers, write examples of figurative language from books read.

22. Demonstrate something they have learned after reading a non-fiction book.

23. Start a review file on 3" x 5" cards for books read.

24. Draw a class mural illustrating characters from books each student has read.

25. Pantomine with a friend a scene from a book they have read.

Ideas 1-16 taken from *Teacher's Treasury of Classroom Reading Activities,* by Mary Jo Lass-Kayser.

USING ADVERTISING IN THE ENGLISH CLASSROOM

using advertising in the english class

by Betti Christie

Although few people admit to being greatly influenced by ads, surveys and sales figures show that a well-designed advertising campaign has dramatic effects. A person unaware of advertising's claim on him or her is precisely the one most defenseless against the ad writer's attack. Advertisers delight in an audience which believes ads to be harmless nonsense, for such an audience is rendered defenseless by its belief that there is no attack taking place.

The purpose of classroom study of advertising is to raise the level of awareness about persuasive techniques used in ads. Ads can be studied to detect their psychological hooks, they can be used to gauge values and hidden desires of the common person and they can be studied for their use of symbols, color and imagery.

On the following pages are 25 examples of some activities that introduce advertising into the classroom. They can be modified for certain age groups as the educator sees fit. These are a mere sampling of the many, many activities that can spring from integrating advertising into the classroom.

activities

1. Explain the term "cliche." Ask your students to find an ad that employs a cliche as its approach. Discuss why an advertiser may wish to use a cliche instead of another approach.

2. Explain the concept of tone to your class. Give examples of tone in literature, music, art, etc. Have the members of your class clip examples of advertisements which use tone in their appeal.

3. To illustrate the many different approaches that an ad can utilize, request that your class find examples of several ads from different companies who are selling variations of the same products (soda-pop, televisions, etc.). Ask the class to rank the ads in order of effectiveness and discuss what makes some more effective than others.

4. Examine the role of women in advertising today by asking your children to find two ads showing women—one in a traditional role, and one in a more non-traditional role. Discuss the change in the role of women in the United States and in Montana. In a composition, have the class discuss to whom the ads appeal, and what this shows about our society.

5. Have your students find two ads that they think would appeal primarily to women and two ads that appeal primarily to men. In a paragraph, ask them to examine what qualities in each ad narrow that appeal. Have them also find two ads that they feel would appeal to both men and women and explain in another paragraph how they had decided that.

6. Still observing the appeal of advertisements, direct your students to find two ads that appeal to a very select group of people (of a certain age, a certain life style, a certain area of the country). In writing, have them decide in what way the ads make their appeal to a specific group.

7. Using tape recorders, have pupils find an ad in a magazine that appeals to them personally and write and record a 30-second radio commercial with the same appeal as the magazine ad has. Share the commercials with the entire class.

8. The average person spends much more time watching TV than reading newspapers. Lead a class discussion of why advertisers continue to advertise in newspapers and magazines.

9. Request your students to find ads which they feel are more successful on TV than in magazines, on radio than in magazines, in magazines than on TV, in newspapers than in magazines. Have them explain the reasons why they had made their choices.

10. Solicit from your class their personal definitions for the concept of elegance. Along with their definition, ask them to find an ad that appeals to the desire for elegance. In a composition, ask them to decide how the ad accomplishes this appeal. Ask them to discuss whether or not they think elegance is a necessary element in our society and describe in detail the qualities of a person they know who they would categorize as elegant.

11. Have your students create their own luxury product. Have them describe all aspects of the new product, as well as to give it a name and a realistic price. Ask them to create an ad for their product to be used in a magazine. Remind them to use color, design, and a catchy saying.

12. Ask your class to create a newspaper advertisement for a new store which is opening up this week. Remind them to include all of the positive features of the store and its product.

13. Have your students find an ad that appeals to today's desire to diet and be slender. Have them find particular persuasive phrases and photos that would influence the reader. Then ask them to write an ad "selling" being overweight.

14. Discuss some advertisements which could alter the way we do something. Have your children find two ads that could help them change some quality with which they are dissatisfied. Ask them to write a composition expressing why they would like to change that specific quality and how the ad could help them make that change.

15. Have your students form a class list of common human weaknesses. Ask them each to find two ads which directly appeal to these weaknesses.

16. Direct your students to each find two ads that are representative of our times, then have them recreate the ad for a magazine that appeared in 1900 and recreate the same ad for the year 2200. Stress that the ads should be indicative of the values and styles of the time period in question.

17. Analyze, in a class discussion, how graphic effects (color, shapes, designs, etc.) can greatly affect the appeal of certain ads. Have students find examples of ads which use eye-catching graphics for their magnetism. Discuss how special packaging greatly affects selling power, plus adds greatly to a product's price.

18. Examine the role of women on television. Have your class pretend that they are from another planet. If they viewed commercials on American television, as what kind of a being would they categorize woman. Have them watch several commercials and use just those as the basis for their evaluation. Ask your students to write a brief composition entitled, "The New Woman as Portrayed by Advertising in America."

19. Discuss product pricing and advertising. Why is price usually not mentioned in ads? Why is it sometimes advantageous to place a high price on certain products? What factors go into the deciding of a price for a product? Choose a particular product (shampoo, televisions), list the product name and the different prices of each. Why would they differ so much? After a lengthy discussion, ask members of the class to analyze the concept of product pricing in a well-written paragraph.

20. Introduce some of the many different approaches that advertising utilizes. "Hard sell" ads list only factual information about their products. "Soft sell" on the other hand, appeals primarily to one's emotions in its approach. Have students bring two examples of both approaches. On a bulletin board, make a display of hard sell ads and one of soft sell ads. Discuss to whom each approach would appeal.

21. Discuss the people who appear in ads. Why are certain people chosen to appear in specific ads. Have pupils find five ads with people. In a theme, have them discuss their feelings why each person was chosen for the ad.

22. Help your class to be aware of the fact that not all ads are trying to sell a product. Have each child bring to class an example of such an ad. What message does it convey? What is its goal?

23. Invite students to clip two contrasting ads—one which has a great deal of print and one which has less than ten words. Why has each chosen its particular approach? Discuss which approach the class thinks is more effective, and why they think that.

24. Ask pupils to find two ads that use humor in their approach. Discuss why this can be an effective method. To what sort of people should such an appeal be effective?

25. An example of an endorsement ad is when Chris Evert-Lloyd advertises a tennis racket or Lawrence Welk advertises vitamins. Have your students find two examples of endorsement ads. Discuss how the selected person is appropriate to endorse this particular product. Have students choose a product with which they are familiar. Who would be appropriate to choose to endorse the product? Who would be inappropriate? Discuss the reasons for both choices. Ask the students to choose a product they personally would like to endorse. Have them write the endorsement ad for a 60-second radio spot. Tape the ads and play them to the class.

Some ideas were borrowed from: *The Advertisement Book*. Stanley Skinner. Evanston, IL: McDougal, Littell & Company, 1976 and *Teaching About Doublespeak*. Daniel Dieterich, ed. Urbana, IL: National Council of Teachers of English, 1976.

resources

Aumente, Jerome. *Against Misinformation: A Media Action Program for Young People*. New York: KTAV Publishing House, Inc., 1973.

Dieterich, Daniel. *Teaching About Doublespeak*. Urbana, IL: National Council of Teachers of English, 1976.

Lutz, William. *The Age of Communication*. Pacific Palisades, CA: Goodyear Publishing Co., Inc., 1974.

Rosefsky, Robert. *Frauds, Swindles, and Rackets*. Chicago: Follett Publishing Co., 1973.

Sparke, William. *Doublespeak: Language for Sale*. New York: Harper and Row, Publishers, 1975.

Winick, Charles. *Children's Television Commercials: A Content Analysis*. New York: Praeger Publishers, 1973.

SPELLING ACTIVITIES

spelling

by Claudette Johnson

"Memorizing spelling words is worse than a sickness."[1] These words of one fifth grader reflect the feelings of many students as they struggle with the weekly spelling list. Yet, society values accurate spelling of written English as an important attribute. Spelling errors, like usage mistakes, tend to move the reader from what is being said to how it is said and thus focus on a subjective judgment of the writer.

The general method of the teaching of spelling has become a tradition—the teacher gives the students a list of 20 words on Monday, they do some workbook pages with the words throughout the week and take the test on Friday. If a student misses more than three words he or she must write each misspelled word ten or 25 times.

In this traditional approach the teacher generally corrects the test, yet research strongly supports that: "The child correcting his own spelling test, under the direction of the teacher, is the single most important factor in learning to spell."[2]

As to what words to concentrate on: "The spelling words of highest frequency in child and adult writing should be studied by elementary school children."[3]

Most organized spelling programs do deal with those words. Yet new evidence refutes the idea that spelling is a low-level, psychomotor, memory skill. Richard Hodges, in *Learning to Spell,* suggests that it is, in fact, a "highly complex intellectual achievement, one that develops over time in conjunction with an individual's experience with and growing knowledge of the properties and uses of spoken and written language."[4]

This new research suggests five implications for instruction:

1. Since spelling is a language-based activity, it should be involving intellectual and linguistic processes taught in the context of general language study.[5]
2. Spelling is a holistic learning experience, not piecemeal.[6]
3. Spelling is a multisensory process, and since we now know that there are many different learning styles and rates, a variety of instructional materials and approaches should be used.
4. The vast majority of language knowledge comes from daily language experience, not being told about it.
5. Learning to spell develops most effectively when students can verify their own spelling efforts and correct their own mistakes.[7]

continued

One important way to practice and improve spelling is with word games that promote inquiry and experimentation. The following activities are suggested to provide some methods and practices for meeting the objectives in the Language Arts section of the Rural Education Curriculum Guide, specifically Spelling, under Written Communication.

[1]"The Way Out of the Spelling Labyrinth." Jackson and Guber, *Elementary English*. 49, 1, 1972.
[2]"Research and Practice." Fitzsimmons and Loomer. Iowa State Department of Public Instruction and the University of Iowa, 1978.
[3] Ibid.
[4]*Learning to Spell*. Richard E. Hodges. ERIC Clearinghouse on Reading and Communication Skills and the National Council of Teachers of English, 1981, p. 2.
[5] Ibid., p. 11.
[6] Ibid., p. 12.
[7] Ibid., p. 13.

activities

1. Make a deck of cards by cutting from magazines pictures of objects that are familiar to young children and pasting them on cardboard. Create sets of three by choosing cards that picture objects whose names contain two beginning sounds, vowel sounds, or ending sounds in common, for example, pin, pan, cup for the intial sound of p; bat, men, cat for the short sound of a (or the final t); bed, wood, dog for the final sound of d. Ask students to pair two cards in each set of three by identifying the sounds their picture names have in common. New and larger sets may, of course, be established as youngsters become familiar with the game.

2. Rhyming activities foster auditory discrimination. Ask each child in turn to suggest a word to be rhymed and to provide a clue to the meaning of that word. For example, "I am thinking of a word that rhymes with tub. It is something you do with a cloth when you wash your face." The child who correctly identifies the word rub (or scrub) gets to name the next word.

3. Tongue twisters focus attention on sound-letter associations and youngsters enjoy creating them. For example: Susie saw several sea serpents inside the suitcase.

4. Have the students search in magazines for their spelling words. A competition could be set to see who could find the most spelling words in a given amount of time.

5. Among the favorites is this game of acting. The teacher begins by being "It" and acting out a spelling word. The students raise their hands if they think they know the word. After being called on, the student spells the word. If it is the word, and is spelled correctly, the guesser becomes "It."

6. With the spelling words, have the students draw a picture of what one word means. No lines may be used: only the letters of the word are accepted.

7. Tic-Tac-Toe Spelling
Needed:
   1. Tic-Tac-Toe ditto.
   2. Word cards for 25 words. (Suggestion: Make a ditto with the words printed on it. Run off on construction paper. Have children cut apart.)
   3. Pencils and paper.

Procedure:
   1. Children play in pairs.
   2. Each pair has game ditto and 25 word cards.
   3. One child draws a card and says the word.
   4. Partner must write the word on paper and show it.
   5. If correct, child makes an X or an O on game sheet.
   6. If incorrect, child gets one more chance to spell same word
   7. Then other partner takes a turn and makes an O on the game sheet.
   8. Repeat same procedure until one child gets tic-tac-toe.

8. Lollipop-Lollipop (A Visual Spelling Bee)
Letters of the alphabet are written on tagboard lollipops. Duplicate letters may be needed.
   1. Each child is given one or two lollipops.
   2. The teacher pronounces a spelling word.
   3. The child holding a letter contained in that word goes to the front of the class and stands in correct order to show the given word.

*If two children have the same letter—one child stands behind the other.

9. Classroom Spelling Bee and Variations
Although the Spelling Bee is not a valid learning activity, there are a number of variations that can be used that will permit all children to participate. Allow all children to remain in the game throughout. If a student misses a word, the team just doesn't get a point. Another variation is to give weight to the value of words used. For example, you might have a $1 word list, a $5 word list, and a $10 word list. Better spellers might choose a word from the $10 list while others who are not as good spellers could choose $1 words. The score is kept in terms of how much money each team wins.

10. Students write a story using their spelling words. Proofread by underlining the words and checking them against the list.

11. Variation: Students exchange papers and have their classmates proofread.

12. Students look in magazines or newspapers for the words from their spelling list and circle the words as they are found. The first player with all the words wins, or, after a given time, the player with the most correct words circled wins.

13. Alphabetizing can be fun if it is turned into a race. The spelling word list is given to the students and the winner of the game is the one who can correctly alphabetize and spell the words first.

14. Select from a dictionary a word not likely to be known by the class and write that word on the chalkboard. The class then tries to determine its meaning, either orally or by writing probable definitions on slips of paper. Encourage students to attempt definitions that seem to fit the word, even to bluff if they are uncertain. The student who knows or stumbles on the meaning of the word gets to select the next word.

15. The tasks described below will encourage older students who are already familiar with alphabetical order to explore their dictionaries.
    a. Look for and list words that contain doubled vowels: aardvark, been, bee, genii, bamboo, vacuum.
    b. Look for and list words that end with double vowels: agree, genii, bamboo. Almost all of these will be words ending with ee or oo.
    c. Look for and list words that end in vowels: extra, game, ski, to, emu. The final u is rarely used.
    d. Look for and list words that contain double consonants: cabbage, accord, add, fluff, egg, all, hammer, banner, apple, class, cotton, buzz.
    e. Homographs (words of different origin and meaning that are spelled alike, regardless of pronunciation) can also be the subject of dictionary search: bass, fine, fair, lead, pool, scale.
    f. Homophones (words of different origin and meaning that are pronounced alike, regardless of spelling) may also be used: air-heir-ere, alter-altar, to-two-too, rite-right-write, all-awl, made-maid.

Ideas 1, 2, 3, 14 and 15 were taken from *Learning to Spell* by Richard E. Hodges. ERIC Clearinghouse on Reading and Communication Skills and the National Council of Teachers of English, 1981.

Ideas 4, 5, 6 and 13 were taken from *Spelling Games and Activities* Glenda Buckley, Lynette Murray and Myra MacAskill, Clinton Street School, East Helena, MT.

Ideas 7 and 8 were taken from *Spelling Guidelines*, Bozeman School District, Bozeman, MT.

Idea 9 was taken from *Idea Exchange,* National Council of Teachers of English Convention, San Francisco, 1979.

additional resources

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Espy, Williard R. *An Almanac of Words at Play*. New York: Clarkson N. Potter, 1975.

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commercial games

Boggle. Parker Brothers.
Scrabble. Selchow and Righter Co.

READING TIME

reading time

by Pam Sommer

Research has shown that those children who are read to make better reading progress than those who have not been read to.

Children's literature provides a magical land where the young can escape from their everyday lives, find solutions to their problems, better understand themselves and the world around them, and enjoy the beauty of the English language.

Try to set aside time everyday to share a story, chapters in a book or poetry with your class. Select high interest materials that will appeal to the majority of your children. Share the literature with enthusiasm and you will be rewarded with a roomful of active listeners and eager readers.

The following titles are a few suggestions of fiction books that can be read aloud.

Key:
- Y = younger reader
- M = middle reader
- O = older reader
- A = all ages

A Adoff, Arnold. *Eats: Poems.*
A mouth-watering collection of poems which celebrates the poet's love of food.

Y Allard, Harry and James Marshall. *The Stupids Die.*
When the city experiences a power outage, the Stupids fear that they have died. A hilarious picture book that will appeal to many.

Y Allard, Harry and James Marshall. *The Stupids Have a Ball.*
Mr. and Mrs. Stupid hold a costume party in celebration of Buster's and Petunia's report card grades—they failed in all subjects. The illustrations are "wacky" and the dialogue heavy with word play.

O Bosse, Malcolm. *The 79 Squares.*
The moving story of a boy, an elderly recluse and the garden which brings them together.

M,O Burch, Robert. *Ida Early Comes Over the Mountain.*
Ida finds a temporary home with the motherless Sutton family. Her unusual housekeeping routines endear her to the family and to the reader.

M Byars, Betsy. *The Pinballs.*
Three foster children, each classified as a misfit, learn to cope with their life situations.

M Cleary, Beverly. *Ramona and Her Father.*
Mr. Quimby is unemployed and the family faces trying times. Ramona does her best to help out and in the process manages to become involved in one humorous mishap after another.

M,O Cooper, Susan. *Over Sea, Under Stone.*
Barney, Simon and Jane uncover clues to the location of an Arthurian relic purported to have supernatural powers. The children hurry to decode the clues and locate it before the powers of darkness find it. This is the first in a series of five books which chronicle the battle between good and evil. All are fast paced and sure to hold the attention of your class.

O Cormier, Robert. *I Am the Cheese.*
This is a chilling novel in which a young boy desperately tries to unlock the secret of his past.

M,O Cresswell, Helen. *Ordinary Jack: Being the First Part of the Bagthrope Saga.*
This is the humorous story of Jack, an "ordinary" boy who belongs to a family whose members all possess unusual abilities. To vie for recognition, Jack develops a highly unusual skill of his own. For classes that enjoy Jack's adventures there are two sequels.

Y,M Gable, Paul. *The Girl Who Loved Wild Horses.*
Gable tells a moving story of an Indian girl who leaves her tribe to live with the wild horses she loves. The picture book has striking graphics.

O Hamilton, Virginia. *Justice and Her Brothers.*
Eleven-year-old Justice and her older twin brothers struggle to understand their extra-sensory powers. They join together with their friend to form a new life form called the Unit. A thought provoking novel which speaks to the unknown capabilities of mankind.

M Hewett, Joan. *Bunnicula: A Rabbit Tale of Mystery.*
An ordinary rabbit or a vampire bunny? Were those fangs? An enjoyable mystery for middle grade readers.

Y Kellogg, Steven. *The Mysterious Tadpole.*
Louis' uncle has sent a wonderful birthday present—a tadpole from Scotland. The reader soon realizes that the tadpole has a very famous relative.

M Langton, Jane. *The Fledgling.*
Eight-year-old Georgie has wonderful dreams of flying through the night sky with a wild goose. But are they dreams? A lyrical fantasy story.

M L'Engle, Madeline. *A Swiftly Tilting Planet.*
In this sequel to *A Wrinkle in Time* and *A Wind in the Door,* a young boy travels into the past to help avoid a nuclear holocaust. An excellent fantasy.

O Lipsyte, Robert. *One Fat Summer.*
An obese adolescent unknowingly fights the "battle of the bulge" and wins as he grudgingly works on a summer job.

Y Marshall, James. *George and Martha One Fine Day.*
Another five funny stories about George and Martha, the two hippopotami.

O Paterson, Katherine. *Bridge to Terabithia.*
Two children of opposite backgrounds become best friends and share a special secret. The friendship is shattered however by the tragic death of the girl. A moving story that deals with the meaning of friendship and acceptance of death.

M Peck, Robert. *Soup on Wheels.*
Soup and his friend Rob have hilarious misadventures as they plot to win the first prize for the most original costume at their town's annual Spring Costume Contest. Each chapter brings new chuckles for students and teachers alike.

M Pinkwater, D. Manus. *Fat Men From Space.*
A new filling serving as a radio receiver allows a young boy to discover that obese aliens from outer space are planning to invade the earth to gain control of all the world's junk food.

M Pinkwater, D. Manus. *Hoboken Chicken Emergency.*
Where does a 266 pound chicken sleep? Ask Henrietta, the hefty heroine of this hilarious story.

M,O Pinkwater, D. Manus. *Lizard Music.*
An invisible island, lizards that sing, and an eccentric gentleman who wears a chicken under his hat combine to provide a fast-paced story in the Pinkwater tradition.

M,O Raskin, Ellen. *The Westing Game.*
Sixteen heirs have gathered at the old Westing house to collect their inheritance. To their surprise they discover that according to eccentric Mr. Westing's will they are to be paired off into teams and only one pair will inherit his fortune. The story becomes a race to unravel a series of mysterious clues. Students will enjoy trying to solve the mystery.

M Rounds, Glen. *Mr. Yowder and the Giant Bull Snake.*
A humorous tall tale in the true folklore tradition.

Y Spier, Peter. *Oh Were They Ever Happy.*

The sitter doesn't show up. The Noonan children decide to help their parents redecorate their home by painting the exterior. Children will enjoy the humorous antics and eagerly await the final picture which shows the result of the Noonan children's labor.

O Turner, Ann. *A Hunter Comes Home.*

Fifteen year-old Jonas returns to his home for the summer after spending a year at boarding school. Desperately, his grandfather attempts to have Jonas return to his Eskimo ways. Through tragic circumstances Jonas comes to understand himself.

M Wahl, Jan. *Dracula's Cat.*

Dracula is pictured as a cat fancier in this suspenseful yet amusing story of the monster's nighttime adventures as told by his pet cat.

A TELEVISION AWARENESS COURSE

a television awareness course

by Betti Christie

Do you realize that 98 percent of the homes in the United States contain a television set? An average home has the television turned on 43 hours and 52 minutes a week. Are you aware that school age children spend 30 percent more time watching television than they spend in the classroom? By the time children reach the age of 18, they will have spent nearly 25,000 hours in front of a television.[1]

Because of the growing emphasis placed on this electronic wonder, the quantity and quality of children's TV viewing time has become a critical concern. There is little that can be done, from an educator's standpoint, to limit the number of hours students spend watching TV. Instead, educators must face the challenge of turning those hours into positive experiences, so the time can become worthwhile. Critical television viewing is the ability to analyze what is seen and heard on TV. Teaching critical television viewing is cultivating an analytical awareness of observed programs. (It makes use of existing viewing time and does not assign or encourage additional time.)

In creating a television awareness study, an instructor may wish to set aside a special block of time of a certain number of weeks within the school year. Perhaps the instructor might want to interrelate the study among the content areas with so much time set aside a day or a week. The time allotment could be allocated as the instructor would see fit.

The following activities are selected examples of ways an educator may wish to approach an awareness program. Any of the activities may be used as they apply to each class situation. The instructor should use some discretion as some exercises apply to older students; some apply to more juvenile students. Many of the questions can be answered orally as a springboard for class discussions, or they may be used to stimulate creative composition assignments. A teacher may wish to introduce vocabulary and/or spelling words to study as they arise in discussions.

[1] Nielsen Television Index (1981).

activities

1. The Nielsen Television Services provide a majority of the country's statistics concerning data on TV. Nielson estimates that 77.8 million U.S. households (98 percent of U.S. homes) own at least one TV set in 1981. This is a rise from 4.6 million homes in 1950. Have your class discuss how this outstanding escalation affects their lives.

2. Nielsen also shows that 85 percent of those homes with television have colored sets. In 1960 only 12 percent of the TV sets were colored. According to the Federal Communications Commission (FCC), 50 percent of the country's TV households are capable of receiving nine or more TV stations due to cable TV. Ask your class to discuss, in a short composition, how the additions of color TV and cable TV would affect their viewing habits.

3. Have your students discuss statistics concerning viewing habits. Nielsen points out that TV viewing levels increase throughout the day, reaching a peak, then declining. When would the largest percentage of households use their TVs? (The peak is between 8 p.m. and 10 p.m.) Why would this time be popular? Nielsen cites that the difference between TV usage from winter to summer is quite dramatic. Which season would be greater? (During the winter of 1980, 63 percent of the TVs were being used at 9 p.m.; during the summer of 1980, 47 percent of the TVs were being used at 9 p.m.) Why do you think summer would be less popular for TV viewing?

4. TV households, Nielsen reported, on the average viewed TV an estimated 43 hours and 52 minutes a week during the 1979-80 year. Ask your pupils to discuss what considerations could elevate the amount of viewing time to this height. What positive effects could this much TV viewing have on their lives? What negative effects?

5. Have your students compile their own TV viewing diary for a given two-week period. Have them carefully record what TV shows they watch every day. Ask them to compare their amount of viewing time to the national average. In a short composition, ask them to discuss what factors could cause their totals to differ from the national average.

6. There are many different kinds of show formats for television. Historically, they move through phases of popularity. In the 1960s, cowboy shows were very popular. In the 1970s, medical and detective shows were preferred. Ask your students what type of show format is a prominent product of the early 80s (situation comedies). See how many other show formats your students can name (police shows, soap operas, game shows, cartoons, general dramas, variety shows, newscasts, talk shows, feature films, etc.). Discuss what major distinctions each category contains. Have the students name two examples of specific shows for each of the formats that have been cited.

7. Ask the students what kinds of show formats they watch more than others. Make a list on the blackboard with three categories. Have students list shows appealing primarily to girls, those appealing primarily to boys, and those appealing broadly to both. In a composition, have the class discuss the particular qualities in a certain show which would contribute to that show being more preferable to one sex over another. In the same paper have them discuss why they prefer to watch the show formats which they enjoy most.

8. Have the class list the various other appeals that certain show formats have. What TV shows would interest primarily older people, perhaps their parents or grandparents? Why do those shows not appeal to the students themselves? What shows would be likely to attract a certain ethnic group, a certain income level, a certain geographical area? Why would a show fall into one of these categories?

9. Collect photographs of popular TV characters from magazines. Make a set of the pictures; present them to the class one by one. To test recall, have the students write the corresponding name of each TV character. For older students, quiz them on the character name plus the star's real name. After the class corrects their own papers, have them discuss which characters the majority of the class recognized and which characters the majority did not recognize.

10. Audiotape short excerpts of dialogue of well-known TV characters. Provide the class with a list of names and have them match the correct character to each voice as they hear it. Audiotape excerpts of the theme songs of various popular television shows. Ask the class to match the title of the proper show to the corresponding music.

11. Create an interesting list of adjectives. Have your students name a television character who would match each descriptor (supernatural, incredible, friendly, strong, gregarious, peppy, unfair, timid, humorous, adventuresome, sophisticated, annoying, etc.). As the students name a character to accompany an adjective, have them explain the specific experience which qualified the character to be classified by each adjective. Ask the class to make a bulletin board with a descriptive adjective written beside the pictures of corresponding TV characters.

12. Talk over the importance of a character's role on a TV show. Have students choose a particular role. Why was that character chosen to play that specific role? (ex.: Carroll O'Connor—Archie Bunker). Would a different actor have fit the role as well if he were thinner? Fatter? Younger? Older? A different race? A different sex? In a composition, have your students analyze the many characteristics that make the actor they have chosen suitable for his/her role. Have them suggest several other actors/actresses who could assume the role in a similar way without changing the show. What qualities allow them to do so?

13. Ask your students to single out two characters from different shows who could be good friends if they met. What would make them compatible? (ex.: Lou Grant and Archie Bunker, because both have "tough guy" exteriors combined with soft hearts). Have them find two characters who would instantly **not** hit it off if they met. Invite the class to write the dialogue of that first meeting in each case.

14. Have your students select two contrasting characters, one who seems extremely realistic and one who appears to be entirely ficticious. Ask them to list the reasons why the realistic character could be someone they would meet in their everyday lives and list the reasons why the ficticious character could not exist in their world today (ex.: Edith Bunker vs. the Incredible Hulk).

15. Invite your class to dress up like their favorite TV character for one school day. Tell them to try and use as many identifiable characteristics as possible in order to assimilate that character. Take a class vote to ascertain which costume has the greatest number of features of the role that is portrayed.

16. Use television to discuss conflict. Define the term and explain the three main kinds of conflict (conflict by interaction with one's self, other people and nature). Have your students find a specific example of each type of conflict in a TV program they have viewed. Have them briefly summarize each in a composition.

17. Compare literature and television by showing that both a TV show and a book have a central theme. Define the term and give examples from specific books and shows which are familiar to the class. Ask your students to detail the theme of a TV show they have seen and a book they have read.

18. Television can definitely facilitate the teaching of the concept of plot. Define and discuss the term. Detail examples of plot from a story the class has read recently. Have the students recount the plot of a TV show they have witnessed lately.

19. Discuss how important setting or environment is to both literature and TV shows. After citing examples from both TV and books, have your pupils create a setting for a story that would take place several hundred years from now.

20. After thoroughly discussing the concepts of plot, setting, theme, conflict and characterization, have your students write a "book report" on a one-hour or two-hour television drama, critically analyzing all of the above attributes.

21. Discuss abbreviations. Require that your class know for what the abbreviations NBC, CBS and ABC stand (National Broadcasting Company, Columbia Broadcasting Company and American Broadcasting Company). Explain what an acronym is. Have the students make lists of abbreviations and acronyms.

22. Lead a class discussion on Saturday cartoons. Why do children enjoy them? What positive results could they have? Why do children watch them? What could they do on a Saturday morning instead of watching them? Provide your students with several blank index cards. Have them create an animated cartoon with a series of colorful drawings. Have them flip the cards to observe the movement from drawing to drawing to understand the technological concept behind animated characterization.

23. Have your students choose their favorite Disney character and create a story for the character. Have them briefly outline the makeup of the story by listing the physical qualities of the character, the setting, the other characters he is going to interact with and the conflict he will encounter. Have the students exchange papers and write a story from their neighbor's outline.

24. Assign the students to watch a cartoon of their choice and then analyze its plot, theme, setting, characterization and conflict. Point out that even shows as simple as cartoons as well as very complex movies all include these important concepts.

25. Ask your class what portion of the U.S. Constitution provides for freedom of speech (First Amendment of the Bill of Rights). Require them to memorize this important amendment for recitation before the class. Discuss the importance of freedom of speech in our lives. Discuss how broadcasting the news is particularly affected by this freedom. Ask what TV programs could probably not be broadcast in a country which did not have freedom of speech (talk shows, newscasts, controversial programs, political shows, religious programs, etc.). Ask the class to write a short paper examining how freedom of speech touches their lives.

26. Since most children do not watch newscasts on TV, it is important for educators to motivate children's interests in that direction. Require your pupils to watch several newscasts. Have them find an important news story that they see on TV and also read about in the newspaper. Have them clip a newspaper article which falls into this category. In a composition, ask them to contrast and compare the two news stories. How are they alike? How are they different? Which medium would they prefer and why?

27. Explain the basic six questions that a news story answers when detailing an event (what, when, where, who, why and how). Provide each student with a newspaper clipping. Have them list the answers to these six questions from their reading the news story. After they finish and then exchange news articles, ask that they do it a second time.

28. Furnish each member of the class with a news article. In an essay, have them analyze their news article. To whom would it appeal? What makes it interesting enough to read or listen to on a broadcast? Who will the story affect and how will it affect them? Why was this story chosen to be published over the hundreds of other news stories available each day?

29. After you have discussed the basics of writing news articles, have your students practice creating their own news stories. Have them choose a news story they have heard recently and write a follow-up story that would appear in tomorrow's newspaper that tells the outcome of events. Ask the class to write a news story that could occur 100 years from now and a news story that could have occurred 100 years ago.

30. Discuss different kinds of news stories: hard news (crucial to be heard immediately, outdated quickly), feature news (human interest stories, not so timely), editorials (personal comment), sports, weather, and miscelleneous information (consumer information, movie reviews, news analysis, market reports, etc.). Discuss the difference between facts and opinion. Discuss the terms objective, subjective, bias, and libel. Have your students write an example of each type of news story.

31. Help your class put together a news broadcast based on actual events taking place in your community. Use all of the different kinds of news stories. Assign each student a special duty; have those students who are doing news stories interview prominent people in your town (mayor, local legislator, local business people, etc.) about current problems and upcoming events in your area. Stress that all information must be factual. Make sure that all audiovisual aids are prepared (microphones, weather maps, pictures of people in the news, etc.). Present the newscast to another class. If possible, videotape or take a movie of the broadcast so the children can watch themselves. Invite parents for a noon hour tea to see the broadcast.

32. Explain and give examples of a review. Discuss how a review is different from a summary. Discuss the meaning of constructive criticism. Have the class write a critical review of a television show, constructively and critically analyzing the different elements of the program.

33. Have students convert their review of a particular TV show into a business letter which constructively criticizes or compliments the program. Address your letter to the program director of the particular network or television station.

    Donald Grant—CBS
    551 West 52nd St.
    New York, NY 10019

    Seymor Amler—ABC
    1330 Avenue of the Americas
    New York, NY 10019

    Irwin Segelstein—NBC
    30 Rockefeller Plaza
    New York, NY 10020

34. Discuss the female's image on television. Ask students to name a female TV character who portrays a realistic role and one who portrays an imaginary role. List on the blackboard those female characters most popular with the members of the class. Why are they so popular? What qualities make them enjoyable to watch?

35. Ask your class to name famous women in sports, arts, business, theater, government, music, etc. Discuss how they have attained their fame. Have your pupils listen for stories of women who are not famous who are in the news. What events have made them newsworthy? Have each student choose a different well-known female and present a detailed biographical report to the class.

36. Have your students name ten female TV characters with whom they are readily familiar. List them on the blackboard. Beside them list their respective careers. What careers appear more than others? As what is the typical woman portrayed?

37. On the blackboard, make a list of 20 TV characters with their respective careers listed beside them. Ask the students to specify which career would be: most dangerous, most interesting, most adverturesome, most relaxing, most enjoyable, most nerve-wracking, most boring. Have your students choose a career from a television program that they would like to have when they grow up. In a paragraph, have them explain what qualities about the career helped them to make their choice.

38. Ask your class to make a list of careers observed on TV shows that would not have been there 30 years ago. Create a new career that you may see on a TV show 30 years from now. Write a detailed description of the duties of the career.

39. Help the students write a screenplay for a television show that is popular in the class. Choose a director, stage manager, costume director, technical director, and the various characters. Practice the show for a couple of weeks and present it to another class and/or parents' gathering. If possible, videotape the production. When videotaping, cue cards facilitate the flow of dialogue. If taped, the production may be shown several times to the school board, PTA, etc., in promoting public relations for your school.

40. As a class project, devise a list of alternatives to watching television, considering the gathering of information plus entertainment. What worthwhile activities can your children accomplish instead of watching TV? Why may these activities sometimes be more valuable? (Be sure and include poor weather activities as well as fair weather ones.)

bibliography

The following is a list of some of the many books that contain informative, often provocative, discussions on various aspects of the television medium.

Brown, Les. *Television: The Business Behind the Box.* New York: Harcourt, Brace and Jovanovich, 1971.

A behind-the-scenes look at the television industry, this book discusses such topics as how programming decisions are made, the ratings battle between networks, the role of the FCC—its power and limitations.

Carey, David. *Television: How It Works.* England: Ladybird Books Ltd., 1968.

Illustrated extensively with pictures and diagrams, this book clearly explains the various visual and technical principles upon which the television medium is based.

Howe, Michael J.A. *Television and Children.* London: New University Education, 1977.

This book, written by an English psychologist, explains the formative influence television has on children—their viewing habits, perception of reality, learning capacity and behavioral patterns.

Logan, Ben and Kathryn Moody eds. *Television Awareness Training.* New York: Media Action Research Center, Inc., 1979.

This book includes a compendium of commissioned works by key people in the television field addressing various topics such as Human Sexuality, Children and Television, Strategies for Change, etc. Homework sheets and exercises appear at the conclusion of each chapter. Part two consists of related reprints from assorted publications written by such illuminaries as Eric Severied and Erich Fromm.

Monaco, James. *Media Culture: The People, The Products, The Power.* New York: Dell Publishing Co., Inc., 1978.

An investigation of the phenomenal impact which media—television, radio, magazines, newspapers, movies, etc.—has on our lives, this book traces the history of audiovisual media, and profiles some of the men whose decisions affect what we read, watch and hear.

Moody, Kathryn. *Growing Up on Television.* New York: Quadrangle—The New York Times Co., Inc., 1980.

This is a comprehensive volume on the effects of television on children and what to do about them. The first seven chapters study such related topics as Learning and Perception and Television and Social Relations. The concluding chapters address the question of what to do about these issues in the home, in the school, and in society in general.

Potter, Rosemary Lee. *New Season: The Positive Use of Commercial Television with Children.* Ohio: Charles E. Merrill Publishing Co., 1976.

Designed specifically for programs children choose to watch after school, this book suggests ways television can be used effectively as a learning alternative, and discusses pioneer efforts in the educational field to come to grips with the pervasive presence of television in children's lives.

Skornia, Harry J. *Television and Society: An Inquest and Agency for Improvement.* New York: McGraw-Hill Book Co., 1977.
The author takes a harsh look at the foundations of the broadcasting industry—including such facets as ratings, economics, and regulation. He concludes with a chapter suggesting improvements that could be made, and an appendix containing articles by prominent journalists on the topic of television.

Sunderland, Sylvia, ed. *Children and TV: Television's Impact on the Child.* Washington, D.C.: Association for Child Education International, 1968.
This book includes a series of articles written by elementary and collegiate educators in which they explain the role television plays in the lives of children, their parents and teachers. Discussed are various ways in which the medium could be utilized to more productive ends.

Communicating with Children Through Television: Studies of Messages and Other Impressions Conveyed by Five Children's Programs. New York: Office of Social Research, CBS Economic and Research Office, 1977.
This volume includes five reports on studies conducted over a three-year period. The research deals primarily with a large group of children's responses to specifically selected entertainment programs. The report analyzes the questionnaire answers that helped determine what social or factual messages the children absorbed.

relevant addresses

Letters to people involved in television can make a difference. Viewers are encouraged to voice both positive and negative opinions of television fare. Be sure to include the program title and the time and date of broadcast. Send letters to the appropriate network or local station and to organizations interested in quality television programs. Several are listed below.

ABC TV
Director of Children's Programming
1330 Avenue of the Americas
New York, NY 10019

Action for Children's Programming
46 Austin Street
Newtonville, MA 02160

American Council for Better Broadcasts
15 West Main Street
Madison, WI 53703

CBS TV
Director of Children's Programs
51 West 52nd Street
New York, NY 10019

Citizens Communications Center
1812 N. Street, N.W.
Washington, D.C. 20036

Federal Communications Commission
Chairperson
Washington, D.C. 20580

Federal Trade Commission
26 Federal Plaza
Washington, D.C. 20580

National Association for Better Broadcasting
373 Northwestern Avenue
Los Angeles, CA 90004

National Citizens Committee for Broadcasting
1028 Connecticut Avenue
Los Angeles, CA 90004

Public Broadcasting Service
485 Enfant Plaza
Washington, D.C. 20024

Television Information Office
745 Fifth Avenue
New York, NY 10021

The Critical Television Viewing
Education Department
WNET/THIRTEEN
356 West 58th Street
New York, NY 10019

audiovisual resources

Below is a brief acknowledgement of some of the firms that produce films, slide tapes, and scripts that can be utilized for Critical Reading and Viewing Skills. Write for further information.

CBS Radio Network
51 West 52nd Street
New York, NY 10019

Upon written request, it is often possible to obtain transcripts and cassette tapes of some of their special dramatic programming.

Churchill Films
662 North Robertson Blvd.
Los Angeles, CA 90069

Coronet Films
65 E. South Water Street
Coronet Bldg.
Chicago, IL 60601

Media Mass Ministries
2116 North Charles Street
Baltimore, MD 21218

National Radio Theatre of Chicago
1612 North Michigan Street
Room 316
Chicago, IL 60611

Upon written request, it is often possible to obtain transcripts and cassette tapes of some of their radio dramas.

Photo-Media Center
1300 Linden Drive, No. 335
University of Wisconsin
Madison, WI 53706

NATIONAL ORGANIZATIONS

national organizations

Although an educator cannot belong to every major professional organization, membership is not a requirement for obtaining information from these associations. They provide a tremendous resource for teachers. They will answer questions and provide free literature on a variety of topics.

American Alliance for Health, P.E., Recreation & Dance
1201 16th St., N.W.
Washington, D.C. 20036

Association for Supervision & Curriculum Development
225 North Washington St.
Alexandria, VA 22314

International Reading Association
800 Barksdale Road
P.O. Box 8139
Newark, DE 19711

National Art Education Association
1916 Association Drive
Reston, VA 22091

National Council for the Social Studies
3615 Wisconsin Avenue, N.W.
Washington, D.C. 20016

National Council of Teachers of English
1111 Kenyon Road
Urbana, IL 61801

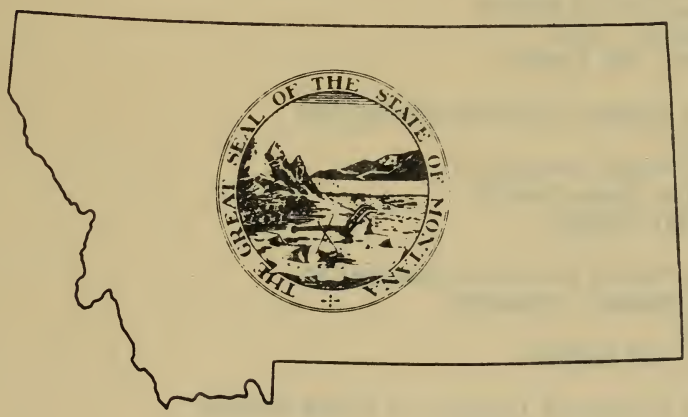
National Council of Teachers of Mathematics
1906 Association Drive
Reston, VA 22091

National Education Association
1201 16th St., N.W.
Washington, D.C. 20036

National Science Teachers Association
1724 Connecticut Avenue, N.W.
Washington, D.C. 20009

Speech Communication Association
5205 Leesburg Pike
Falls Church, VA 22041

MONTANA PROFESSIONAL ORGANIZATIONS



Montana professional organizations

Montana Association of Health, P.E., Recreation & Dance
Emilee DeKam, President
Helena Junior High School
1025 North Rodney
Helena, MT 59601

Montana Library Association
Erling Oelez, President
University of Montana
Mansfield Library
Missoula, MT 59801

Montana Association of Teachers of English & Language Arts
Roxanne Hoblitt, President
Belgrade High School
Belgrade, MT 59714

Montana State Reading Council
Flo Saltmarsh
2618 Louise Lane
Billings, MT 59102

Montana Council of Teachers of Mathematics
Glenda Tinsley, President
North Junior High School
2601 8th St., N.E.
Great Falls, MT 59404

Montana Science Teachers Association
Gary Hall
Office of Public Instruction
Room 106, State Capitol
Helena, MT 59620

Montana Traffic Education Association
Kenneth Watson, President
Box 123
Rudyard, MT 59540

Montana Council of Teachers of Social Studies
Rosalind Hammond, President
Eastern Montana College
Billings, MT 59101

Montana Music Educators Association
Bob Bares, President
Laurel High School
Laurel, MT 59044

Montana General Music Teachers Association
Sandy Verschoot
Ronan Elementary
Ronan, MT 59864

Montana Dance Arts Association
Deanna Stalnaker
38 South Last Chance Gulch
Helena, MT 59601

Alliance for Art Education
Mary Cheryl Larango
2320 Wylie Drive
Missoula, MT 59801

Montana Special Olympics
John Byers, Director
3300 3rd St., N.E.
Great Falls, MT 59404

Montana Indian Education Association
Bob Parsley, Chairperson
Office of Public Instruction
Room 106, State Capitol
Helena, MT 59620